

A Critical Discourse Analysis of The Advertisement of Japanese Beauty Products

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Abstract

This research analyzes the advertisement of Japanese beauty products through the perspective of critical discourse analysis, as stated by Fairclough (1995). The discussed issues are linguistic features used in the advertisement of Japanese beauty products, the strategies used by advertisers to manipulate consumers who are women, and social wrong as reflected in the advertisement. Through three dimensions of the critical discourse analysis, it is known that the choices of vocabularies, grammar, modality, and rhetoric serve to bring psychological effect to consumers. Besides, the strategies used by advertisers to manipulate consumers for purchasing or using the offered products are puffery (exaggerating the quality of product), social proof (showing that their products are popular), liking (posting the positive reviews by celebrities for the related products), scarcity (limiting the quantity of product), emotional appeals (playing with the emotion of consumers), and scientific evidence (showing scientific evidence). Social wrong, as reflected in the advertisement is 1) to degrade the self-esteem in women; 2) to require women to look attractive constantly; 3) to relate beauty with social acceptance. The analysis shows the result that advertisement is made based on the beauty myth in society. Besides, the ad plays a role in creating and propagating the beauty myth in society.

Keywords: *critical discourse analysis; advertisement; beauty; Japanese women.*

1. Introduction

The beauty industry is one of the industrial sectors which can bring considerable profit. This condition is caused by the increasing interest in society toward beauty products for self-treatment. Companies in the field of beauty products compete to make several products with their trademarks, to attract people to purchase these products.

The Japanese beauty industry is one of the sectors which keep growing. According to Nikkei (2018), the distribution of Japanese beauty products, home and abroad, reached USD 14.7

million in 2017. Besides, it was reported that facial treatment products (skincare) at a price of above 5,000 yen were sold out in several department stores throughout Japan. Several media surveyed Japanese women related to beauty products. A website, Mynavi, surveyed 198 female college students in 2016 related to money, which they spent every month to purchase cosmetics. The survey shows the result that female students averagely spent around 2,389 yen (Hamami, 2016). Furthermore, Mynavi conducted the same survey on the working women in 2014-2018. Survey shows the result that 34.1% of 171 women

at the age range of 22-34 spent around 1,000-3,000 yen, 18.2% of them spent around 3,000-5,000 yen, 9.4% of them spent around 5,000-10,000 yen, and 3.5% of them spent around 10,000-30,000 yen for cosmetics (Mynavi, 2018). Besides, Pola Orbis Holdings, in 2016, released a survey on 1,800 women in the age range of 15-74 related to the use of facial treatment products (skincare). 57.6% of them used facial care products every day, 21.6% of them used these products almost every day, while 12.6% seldom used the products (CanCam, 2016).

Consumption of these beauty products by women is inseparable from the advertisement role, which serves to market these products. According to Richards & Curran (2002, p. 74), advertisement is a kind of paid communication through media, which is planned to persuade the receiver of the message to take a particular action. In this case, the message is delivered through media, which are printed, electronic, and so on. Advertisement can affect the way of thinking in a person. Several ads show ideal figures as the result of using a particular product. Advertisement seldom reflects social class from the users of these products, including their lifestyle and behaviour (Haider & Shakib, 2017).

Advertisement of these beauty products is manipulative, which seeks to persuade consumers that these products can solve several problems, such as dull skin, acne, chapped lips, large pores, eyelids, and so on. The use of persuasive language and attractive visuals in the advertisement is an effort to manipulate consumers. Besides, advertisement of the beauty products shows the beauty myth in society. It aims to persuade consumers to purchase and use a particular product as presented in the ad for obtaining ideal beauty. The researcher is interested in investigating Japanese beauty products (intended to female consumers) using the

theory of critical discourse analysis. Critical discourse analysis can be applied to critically read an advertisement that cannot be separated from ideology, value, or specific interest (Haryatmoko, 2019).

Problem formulation, as stated in this research is 1) What are the linguistic features used in the advertisement of Japanese beauty products?; 2) What are the strategies used by advertisers to manipulate consumers who are women?; and 3) What is social wrong in the advertisement of Japanese beauty products?. Based on problem formulation, this research aims to identify linguistic features, strategies used by the advertisers to manipulate consumers who are women and social wrong, as reflected in the advertisement. Problem formulation was analyzed using three dimensions of critical discourse analysis, as stated by (Fairclough, 1995). These three dimensions are text, discursive practice, and sociocultural practice.

The first dimension is text or description (micro). This stage analyzes linguistic features, such as choices of vocabularies, grammar, and text structure. The second dimension is discursive practice or interpretation (meso). This stage analyzes some factors, such as speech act and intertextuality. These factors see relevance between text and its context. In this case, what is observed is the strength of a statement that can encourage a person to take a particular action. The third dimension is social practice or explanation (macro). In this stage, social analysis is conducted in which text can be written to form social practice. Three-dimensional models of critical discourse analysis can be realized in the figure 1.

Research related to beauty product advertisement was conducted by Shabudin (2012); Kaur, Arumugam, & Yunus (2013); Abdelaal & Sase (2014); Bai (2018); Ahmed, Zhang, Ahmed, Farrukh,

& Irshad (2019); Xu & Tan (2020). Shabudin (2012) discussed the discourse and ideology of beauty product advertisement in the Japanese language and concluded that 24 ads have the ideology of Western beauty (Occidental). However, these advertisements are intended for Japanese women. Furthermore, Kaur et al. (2013) and Abdelaal & Sase (2014) analyzed effort by advertisement creator for manipulating consumers in beauty product advertisements as printed in the female magazine published in Malaysia. Bai (2018) explained the characteristics of the language used in an advertisement by considering vocabularies, grammar, syntactic level, pragmatics, and other aspects which contribute to influential beauty products. Ahmed et al. (2019) discussed manipulation by the advertisers to Pakistani women through the advertisement of skin whitening product. Analysis shows the result that advertiser seeks to persuade prospective consumers that a woman should have white skin to be accepted in the society. Besides, white skin is related with the success of a person. It belongs to discrimination and racism. Xu & Tan (2020) discussed a theme, women empowerment, as shown in the advertisement of SK-II skincare in video format. Based on the result of analysis, it is known that women empowerment is used to attract consumers who are younger. The advertisement shows women who are brave, masculine, and capable of being whatever they want. However, the advertiser persuades prospective consumers that all of it can be realized only if they have beautiful skin. It is contrary to the women empowerment which is shown.

In this research, the researcher used advertisements for Japanese beauty products, which can be accessed on the internet. The researcher aims to investigate the efforts of advertisers and a

manufacturer of beauty products in Japan in manipulating women to purchase the advertised product. Characteristics in the use of language and strategy applied to attract prospective consumers are different from the advertisement of beauty products in English or Urdu language, as discussed in previous research. Besides, social wrong, as shown implicitly and explicitly in the ad, is discussed. Social wrong to be displayed is demand toward Japanese women from the advertiser, related to oppressive beauty. The researcher also made use of a survey by some media related to the beauty of women to clarify the beauty ideology, as shown in the advertisement.

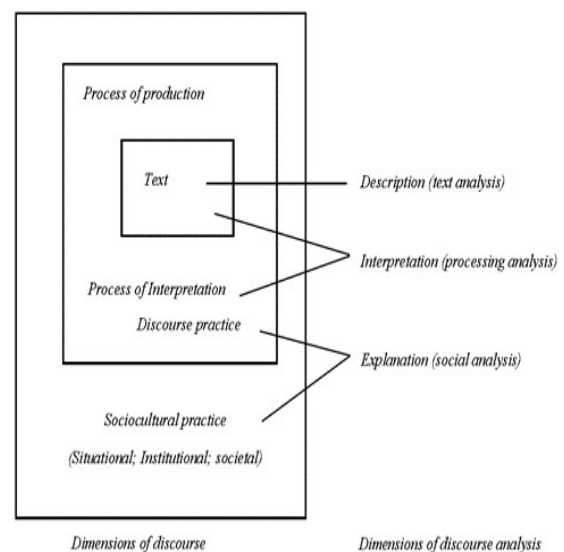


Figure 1. Three-dimensional Model of Critical Discourse Analysis
(Source: Fairclough, 1995, p. 98)

2. Methods

The qualitative research methodology was used. Qualitative research implies the meaning of a phenomenon. Furthermore, viewed from critical theory, a qualitative study used a framework that was interpretative to reveal the power in the social context (Lapan, Quartaroli, & Riemer, 2011, p. 3). It is the

following issues which the researcher stated in this research, by revealing strategies applied by the advertiser (as a party with power) in persuading consumers using beauty myth in the society.

Data used in this research were 70 advertisements for Japanese beauty products (2016-2020) from the internet. These advertisements were issued by well-known brands, namely Shiseido, SK-II, KOSE, Primavista, Nivea, Biore, Hada Labo, Canmake, Fancl, and so on. Products shown in the advertisement were cosmetics and skin/facial treatment products. Data were classified based on linguistic features and strategies applied by the advertisers to persuade consumers to take action, purchase, and using a particular product. The data were then analyzed using three dimensions of critical

discourse analysis, as stated by Fairclough (1995).

In the first stage, the researcher explained Japanese linguistic features in the advertisement, namely vocabulary, grammar, and language structure. This discussion cannot be separated from the advertisement context comprehensively. Furthermore, in the second stage, the researcher analyzed the use of language in the advertisement related to the context for revealing strategies used by the advertisers. In the third stage, the social analysis was conducted related to the beauty myth in Japanese society, as used by advertisers to persuade consumers. In the social analysis, demands toward Japanese women from the advertiser related to beauty are explained. They belong to social wrongs. According to Fairclough (2010, p. 235), social wrong can be known through the semiotic aspect of the discourse.

Table 1. Classification of finding based on three stages of critical discourse analysis by Fairclough (1995)

Critical Discourse Analysis	
Analysis stage	Finding
Text analysis (micro)	Linguistic aspects used in the advertisement are as follows: 1) Vocabularies (adjective, noun, verb, adverb, pronoun) 2) Grammar 3) Modality 4) Rhetoric (simile and personification language styles)
Processing analysis (meso)	Strategies used are as follows: 1) puffery 2) social proof 3) liking 4) scarcity 5) emotional appeals 6) scientific evidence
Social analysis (macro)	Examples of social wrong in the advertisement are as follows: 1) Degrading the self-esteem in women 2) Requiring women to look attractive constantly 3) Relating beauty with social acceptance

3. Results And Discussion

3.1 Linguistic Features Indicating the Happening of the Social Wrong in the Advertisement of Beauty Products

This finding was analyzed through three stages of critical discourse analysis, namely text analysis (micro), processing analysis (meso), and social analysis (macro). The finding can be elaborated in brief in the table 1.

Text analysis is related to the use of vocabularies, grammar/sentence structure, and rhetoric in the advertisement of Japanese beauty products. Word classes used are adjectives, nouns, pronouns, verbs, and adverbs. The use of every word class in the Japanese language is explained below.

Adjective (*keiyoushi*) is a word used to describe conditions or characteristics. There are two adjectives in the Japanese language, namely *i-keiyoushi* and *na-keiyoushi*. Based on the observation, it is known that adjective in the advertisement of beauty products serves to persuade prospective consumers that appearance or condition of their skin will get better after using the product in an advertisement. Besides, the adjective is used to imply the easiness of using a product or to state that the offered product is exceptional. Adjectives found in data sources are as follows: うるおい (moist), つややか (な) (shiny), はなやか (な) (beautiful), 涼しい (fresh), 明るい (bright), うれしい (happy), 簡単 (smooth), リッチな (rich), おおきな (big), 特別 (な) (exclusive), ほしい (desirable), キレイ (な) (beautiful), 気持ちいい (comfortable), レス (な) (minimal), いい (excellent). The use of the adjective in the sentence is shown in the example below.

ツヤ華ほっぺ見つけた。

Finally, I have found the secret of the **shiny, beautiful** cheek (*Blush on Canmake*).

一筆で明るい印象に。

Just one touch can bring a **brighter** look (*Everylady Eyeliner*).

塗ってるほうが、肌にいい。

This (product) should be applied since it is **suitable** for skin (*CC Cream Sekkisei-KOSE*).

Noun (*meishi*) is a word class to state the name of a person, place, object, or everything which is considered an object. In the Japanese language, the noun is usually marked by the particles が, に, and を. Functions of the noun in the data source are as follows: 1) to inform about characteristics and ingredients of a product; 2) to state skin problems which are usually experienced by women; 3) to state effect resulted after using the product. Noun variation in the advertisement of Japanese beauty products is as follows: 絶品肌 (incomparable skin), 美肌 (beautiful skin), 発色 (color of origin), 抜群 (extraordinary), 一番 (number one), コラーゲン (collagen), メガボリューム (mega mascara volume), 透明感 (clean/bright), オールインワン (*all in one*), 美白 (white-skin), 密着 (durable), 素肌感 (healthy/flawless skin), 防止 (prevention), 理想 (ideal), ハリ (tight), くすみ (dull), 汗 (sweat), 毛穴 (facial pores), しみ (spots), 敏感肌 (sensitive skin), トラブル (problem), ダメージ (damage). The use of a noun in the sentence is shown in the example below.

理想はトラブルのない肌。

Ideal skin is free of all **problems** (*Toner, Sekkisei-KOSE*).

この一本で美白も。UVも。

Only with this one product, you can get **glowing white skin** and protection

from UV light (*Sunscreen, SOFINA beaute*).

Verb (*doushi*) is a word that shows the action taken by the subject. In the Japanese language, the verb can change form (*katsuyou*). The verb in the advertisement was used to explain the function of the marketed products. For example, to brighten skin, to clean *makeup*, to wash face, and so on. Besides, the verb is used to describe how to use and explain the effect of using a product. Verb variation is as follows: 明るく (to brighten), 焼かない (to prevent skin from being exposed to direct sunlight), 叶う (to realize), 落とす (to clean), くるくるする (to apply blush-on), キープ (to hold), 塗る (to apply skincare), 弾む (to make skin chewy), 抑える (to press), とろける (to be melted), のびる (to grow), 変える (to change), 変わる (to be changed), パワーアップ (to improve), 驚く (to be surprised), 防ぐ (to prevent). The use of the verb in the sentence is shown in the example below.

くるくるするだけ!! 鮮やかに色づく。

Only by **applying (with rotating motion)**, your cheek will look bright (*Blush-on Canmake*).

どうして? **重ねても** 透明感。

Why is face powder so good? **Though applied several times**, it feels light on the face (*Face Powder, Maquillage-Shiseido*).

Adverb (*fukushi*) is a word that explains verb or adjective. Adverb serves to specifically describe a motion, condition, degree/level, and so on. The use of modifiers in the advertisement is to imply or increase the level of product function, such as to show that product can moisturize skin. The commonly used adverb is onomatopoeia. In this case,

onomatopoeia serves to show meaning, which is more specific than another word that follows it (Masayoshi, 1990). Adverbs found in the advertisement are as follows: たっぷり (very), しっとり (soothing), もちもち (chewy), ふるふる (elastic), ぐんぐん (fast), ふっくら (soft), いきいき (fresh). The use of adverbs in the sentence is shown in the example below.

たっぷりうるおし、くすみも明るく。

It highly moisturizes and brightens face (*Face mask, Sekkisei-KOSE*).

ふるふる美肌へ。

Let's make our skin beautiful and **elastic** (*Face mask, Lululun*).

Pronoun (*daimeishi*) is a word that can replace the noun. In the data source, there is a personal pronoun. The personal pronoun is for the first person, namely *Watashi* 'I'. In Japanese beauty advertisement, *Watashi* serves to bring psychological effect to the receiver of the message, as if they have felt the impact of using the product. It is different from beauty product advertisements in English, which prefers the use of the second personal pronoun, namely *You* (Kaur et al., 2013, p. 63). The use of *Watashi* pronoun in the sentence is shown below.

私のオイルはぬれてもぐんぐん落とす!

Cleansing oil, which **I** have used, can lift (*makeup*) entirely! (*Cleansing oil, Biore*).

私、前よりキレイになっているかも。

I am more beautiful than before (*Essence, SK-II*).

The advertisement of Japanese beauty products intends to show the quality of the product through the choice of grammar. In this context, the combination

of grammar and vocabulary implies the advantages of the product. The use of grammar found in the data source and its example is shown below.

- 1) ～だけ (-dake), this sentence pattern has a grammatical meaning of 'only' or 'merely'.

押すだけ。マシュマロ泡におまかせ!

You **only** need to press this bottle pump. Next, just trust the foam of marshmallow! (*Facial wash, BIORE*).

- 2) ～だけじゃない (-dake jyanai), the pattern of this sentence is a form of negation from -dake which has the grammatical meaning 'not only'.

美白が叶うオールインワンジェル。うるおいだけじゃない。美白だけじゃない。

It is an *all-in-one gel* which can make skin white and beautiful. **Not only** moisturizing, **not only** making skin whiter, but it is also more than that (*Whitening gel, Bb LABORATORIES*).

- 3) ～ながら (-nagara), the pattern of this sentence has the grammatical meaning 'at once'.

美肌をつくりながら焼かない。

This product is protecting from sunlight, **at once while** making skin more beautiful (*Sunscreen, AND MIRAI*).

- 4) ～たび (-tabi) is a pattern of the sentence with the grammatical meaning of 'whenever'.

どんな肌でも抜群の化粧ノリ。ファンデを塗るたび、うれしくなる。This unmatched face powder is suitable for all skin types. **Whenever** it is applied, (I) am confident (*Powder Foundation, Esprique-KOSE*).

- 5) ～にくい (-nikui), is a sentence pattern which has the grammatical meaning of 'difficult'. This pattern is attached to the verb.

日本女性のために開発された、ダメージを受けにくい肌を目指す。

The essence which is developed explicitly for Japanese women, (our) target is a skin that is **difficult** to get damaged (*Micro Essence, Estee Lauder*).

The use of modality is also found in the advertisement, which is made a data source. According to Lyons (1977), modality is defined as the opinion or attitude of the speaker. Furthermore, explicitly, Tjandra (2014, p. 159) stated that modality is the meaning, which is a consideration from the speaker to be conveyed to the interlocutor in the communication. Modality in the Japanese language is dependent, which means that it is attached to a verb or adjective. Modality is used by the advertiser to interact with prospective consumers as a message receiver directly. For example, it aims to persuade potential consumers to use the product. An example of the modality in the advertisement is shown below.

さわってみて Obagi の肌。

Try to touch the skin (as a result of using serum) Obagi (*Serum, Obagi*).

「肌あれ？」の時につけたくなるファンデ。

(It has come) Foundation **to be used** when the skin is less healthy (*dprogram foundation*).

The rhetoric technique is also found in some advertisements. Rhetoric is a technique of using language as an art, both verbal and written, based on the knowledge that is well compiled (Keraf, 2007, p. 3). Rhetoric tries to persuade the attitude and feeling of a person since it is related to principles of effectiveness and beauty of language style. An example is the use of language style in the advertisement for Japanese beauty products is shown below.

- 1) Simile language style

The simile is a kind of figurative language which equalizes one thing with another, which is different. Related words used are like, as if, as, and so on. In the beauty advertisement, simile serves to compare skin condition or appearance after using the product.

ほしいのは、初雪のような透明感。

What (I) desire is clean skin like **first snow** in winter (*Whitening skincare, Nameraka*).

朝、キレイ。夕方、まだキレイ！
－ 5才肌リキッド。

Beautiful in the morning. It is still impressive at night! – Face powder foundation, which changes your skin **like the skin of five-year-old children** (*Liquid foundation, Primavista*).

2) Personification language style

Personification is parable for inanimate objects as if they live like human beings or persons.

がんばらない洗顔！

Face cleanser, **which is effortless!** (*Facial wash, HADA NATURE*).

In the previous sentence, it is shown that face cleansing-soap is considered as if it is a human being since the only person attempts. However, *ganbaranai* in this context has the meaning which is very easy to use since foam is directly out of the package, so the user does not need to rub the soap to make foam.

3.2 Interpretation of the Strategy Used to Attract Prospective Customers

In this stage, the researcher analyzes advertisements by considering context comprehensively. It aims to identify the strategies used by advertisers in attracting prospective consumers. Therefore, this stage is related to the production and consumption of text.

Strategies used by the advertisers of Japanese beauty products are as follows:

1) *Puffery* (exaggerating the products)

According to Preston (in Tellis & Ambler, 2007, p. 401), the term *puffery* means a strategy to present the product in advertisement using opinion, which is subjective, excellent, and without fact—for example, praising products redundantly. An example of a *puffery* strategy applied in the advertisement of Japanese beauty products is shown below.

涙に漏れても美しく。

Still beautiful, though wet by a tear (*Eyeline, Heroine*).

飲んでも食べても発色キープ。

After eating or drinking, colour (*liptint*) remains (*Liptint, Canmake*).

2) *Social proof* (on a product)

Social proof is a strategy to persuade consumers that product is a choice when it is purchased by many people (Kelley & Jugenheimer, p. 143). How to apply the strategy of *social proof* is shown below.

Lululun 3年連続フェイスマスクブランドNo.1。

Lululun is a *brand of facemask*, which is No.1 for three years consecutively (*Facemask, Lululun*).

27秒に1本売れているビタミンC配合美容液。

One bottle is sold every 27 seconds, a serum that contains vitamin C (*Serum, Obagi*).

3) *Liking* (posting review from consumers)

According to Kelley & Jugenheimer (2011, p. 143), the preferred product will be chosen, compared with the one which is not liked. In applying this strategy, the advertiser usually uses the image preferred by consumers, by showing testimony from the celebrity. An example of how to use this strategy is shown below.

崩れにくいから、撮影時も良く使ってます！みんなも使ってみてください – Yamamoto Maika。

Since it is not easy to fade, I often use this mascara during the filming session! Come on, try this mascara – Yamamoto Maika (*Mascara, Heroine*).

4) *Scarcity*

This strategy is applied by selling products at a limited time. When it is not purchased at that time, the product will not be at the market anymore (Kelley & Jugenheimer, 2011, p. 143). The advertisement for Japanese beauty products also uses this strategy by making use of season for marketing specific products.

今しか出会えないよ。

You can only get this product now (winter) (*Foundation, Primavista*).

この夏だけの特別なルルルン。ルルルンモイストジェル。

Moist gel Lululun is an exclusive product in summer (*Moist gel, Lululun*).

5) *Emotional appeals* (manipulating the emotion of consumers)

Emotion or feeling of consumers can be manipulated consciously and unconsciously (Danciu, 2014, p. 24). Another method is to show objectives to be achieved by consumers, their curiosity, and so on. It is shown in the slogan of the advertisement below.

自分の肌に驚く、14日間。

After using it for 14 days, I am surprised by my skin (*Essence, SK-II*).

シワを改善できるクリーム誕生。

A cream which can get rid of wrinkle on the face has come (*Wrinkle care cream, Rohto*).

6) *Scientific evidence*

Including the statement related to scientific proof from the product as one of

the strategies from the advertiser. It aims to persuade consumers to trust that the offered products have been through the test process for years or are made using a particular technology. An example of scientific proof in the advertisement is shown below.

敏感肌研究 40 年。

Result of research for 40 years on the sensitive skin (*dprogram lotion, Shiseido*).

持続 TECHNOLOGY。絶対、くずしたくない。

Technology is developed continuously. Definitely, (I) want (my) face powder to be durable (*Powder foundation, Primavista*).

3.3. Social Wrong of the Advertisement for Beauty Products

The social wrong found in the advertisement for Japanese beauty products is analyzed below. The researcher found that the demands toward Japanese women related to beauty by the advertiser are oppressive, psychologically, and socially. Based on data classification, there are three social wrongs shown in the advertisement, namely 1) the issue of self-esteem in women; 2) demand for women to continually look attractive; 3) the issue of social acceptance. Furthermore, the researcher explains the matter of social wrong in the advertisement by providing an example. A theory by Kress & Leeuwen (2006) was used to analyze the visual shown in the ad.

The advertisement for beauty products discusses issues of self-esteem in women. Self-esteem is related to confidence owned by a person. Research issued in the Journal of Consumer Research proves that advertisement of beauty products can degrade self-esteem in women (ScienceDaily, 2010). An example of a beauty advertisement that can

negatively degrade self-esteem in women is shown below.



Figure 1. Advertisement of SK-II Skincare



Figure 2. Advertisement of Whitening Essence dprogram, Shiseido

Figure 1 (advertisement of SK-II skincare) shows Arimura Kasumi as the model. Therefore, Arimura Kasumi is an actor, which means a person who takes action. In this case, action taken is the use of SK-II *skincare* products, which makes her more beautiful than before. The model in this advertisement directly stares at the message receiver (viewer). It shows that the model asks the message receiver to do something, to use the advertised product (Kress & Leeuwen, 2006, p. 147). The slogan of this advertisement is "私、前よりキレイになっているかも", which

means that "It looks like I am more beautiful than before."

Figure 2 shows the model with a sad facial expression and a symbol of tangled thread at the left and right of her head to imply being annoyed (Brenner, 2007). Besides, the model does not directly stare at the viewer, which means that the advertiser makes an offer to the viewer (Kress & Leeuwen, 2006, p. 147). It then shows the slogan "どんよりした肌は、わたしのやる気をあっさり奪う", which means that "dull skin makes me lose spirit." Brand and photo of the product, whitening essence, are shown below the slogan.

According to the researcher, these advertisements can persuade message receivers to think again about their physical appearance, so they influence their self-confidence. In SK-II advertisement, women are subtly required to be more beautiful, while advertisers in the dprogram ad explicitly state that skin condition can affect the psychology of a person. In this case, the advertiser seeks to persuade consumers that the use of the advertised product can enhance confidence and restore their spirit.

The analyzed advertisement also has a demand for women to look attractive always. It is found in the endorsement of beauty products that state the endurance of a product. An example of an advertisement in this regard is shown below.



Figure 3. Advertisement of Primavista Foundation

Figure 3 is the advertisement of the Primavista foundation featuring Ishihara Satomi. A photo of Ishihara Satomi is made in a position that directly stares at the message receiver to imply that the advertiser requires its message receiver to take a particular action, to use the product in the advertisement in particular. This advertisement applies the close shot by showing a model from her head to the neck, which implies that the advertiser wants to create a close relationship with the message receiver (Kress & Leeuwen, 2006, p. 147). The claim of a product in the advertisement is "汗ばむ季節も絶対テカらせたくない", which means that "I don't want my foundation faded even in summer season".



Figure 4. Advertisement of Esprique
KOSE Smart Rouge lipstick

Figure 4 is an advertisement of lipstick issued by Esprique KOSE brand, featuring a model, Namie Amuro. In the ad, the model does not directly stare at the message receiver, but to the side. It shows

that the advertiser makes an offer to the message receiver by recommending the use of the product (Kress & Leeuwen, 2006, p. 148). It shows Namie Amuro, who brings a glass with straw close to her lips. At the left of the photo, there is a statement, "だって、クチビルは忙しい", which means "because my lips are busy". As implicature in the sentence, it is better to use Smart Rouge lipstick, which is durable, so there is no worry that the colour will fade because of certain activities. Description of product in an official website Esprique is as follows: "*Women wish to go out each day with their "best face" forward. Yet it is characteristic for modern-day women to feel frustrated or unsure of their daily makeup, especially since they have little time to spare during their busy mornings. ESPRIQUE allows busy, active women to approach their everyday makeup more flexibly and freely* (KOSE, n.d.). "

These advertisements encourage women to look perfect the whole time. Some factors cannot be avoided, though makeup has been applied, such as sweat or appearance, which is not fresh anymore after daily activities. Description of product in the KOSE website often discusses the frustration of women toward their everyday makeup, which is not durable. Viewed from the perspective of capitalism, it is shown that the manufacturer manipulates women by stating that the product in the advertisement can be reliable to ensure a perfect appearance.

The issue of social acceptance is shown in the advertisement for Japanese beauty products. Social acceptance is related to affirmation or acceptance of other people on a person which is shown through behaviour. Example of ads that state the issue of social acceptance is shown below.



Figure 5. Advertisement of Pimpled Skin Treatment Product, Acracare

The figure is an advertisement for pimpled skin treatment products from Acracare. On the top left of the ad, it shows the issue faced by women with pimpled skin.

- 1) 化粧で隠さないと生きていけない
'I can't continue living without covering my face with makeup';
- 2) ひどすぎてマスクが外せない
'(Acne) on my face is severe, so I must always wear a mask';
- 3) すっぴんで外に出れない
'I can't go outside without applying makeup'.

A message from the advertiser is then shown to consumers, "デコボコニキビ肌を卒業したいあなたへ", which means that "(This product) is for you who want to be free of pimpled skin."

A photo of the model in this advertisement is taken with a close shot to

create a familiarity between the advertiser and the message receiver. The advertiser wants the message receiver to imitate the model in the advertisement to have smooth skin, which is free of acne. In this advertisement, simile language style is also used, "感動のたまご肌はつくれる!", which means that "(This product) can make skin smooth like a boiled egg which is just shelled." This advertisement marginalizes women by explaining the issues faced by women with acne. Women should not appear in public with a pimpled face since it will negatively attract the attention of people. It is an issue of social acceptance by providing the impression that other people less accept women with pimpled skin. The use of a term たまご肌 (*Tamago hada*) or smooth skin like a boiled egg which is just shelled also leads to this direction. *Tamago hada* is a skin type adored in Japan. It is used by the advertiser to manipulate women for using

the product to get a skin type, which makes

other people jealous.



SHISEIDO

いいシゴトして認められたい。けど、いい子でいるのはちょっと疲れる。とはいえ、いい恋愛(結婚)もしたい。少なくともいいからホンネで付き合える友だちがほしい。そんなイマドキ女子は、肌あれと顔なじみだったりする。

肌のうるおい・バランスを整え、やわらかな肌に。
dプログラム パワレンスケアプログラム
保湿・抗乾燥・紫外線ダメージケア

スキンケアの定番で、おなじみの
dプログラム ACセット
化粧水と乳液の2点セット

高機能マイルド処方 dプログラム
www.shiseido.co.jp/dp

Figure 6. Advertisement of dprogram skincare, Shiseido

Figure 6 is an advertisement for dprogram skincare, Shiseido, intended to women with dry skin. On the left side of the ad, it shows a photo of the model with a sad face and a symbol of sweat droplets on the brow. Sweat droplets represent worry (Brenner, 2007, p. 50). The model does not stare at the message receiver, which means that the advertiser makes an offer to suggest message receiver with this kind of skin problem as elaborated in the advertisement to use the product (Kress & Leeuwen, 2006, p. 148). On the right side of the ad, there is a statement which is translated into

"(I) want to work well and get acknowledgement from my superiors or colleagues. However, continuously being a good person is tiring. (I) want to have a good relationship and get married. (I) also want to have a friend so that I can confide. Women with dry skin type overthink."

In the advertisement mentioned above, the ad directly states that women can get acknowledgement from other people, get a spouse and friend as long as they have moist skin. Women with dry skin types cannot socialize well since they always worry. It shows that beauty is associated with social acceptance. Women are

required to have a particular skin condition to be accepted by other people. Advertiser manipulates message receiver that worry can be solved by changing skin condition, using the advertised product.

The next issue to be discussed is the beauty myth in Japanese women, used by the advertiser to present beauty products in the advertisement. Based on the observation of the researcher, it is shown that the advertiser focuses on the worries of women on appearance and change of their skin. These worries are skin which is dull or less shiny, skin which changes due to exposure to UV light, big pores on face, acne scars, wrinkle on the face, dry skin, sensitive skin, skin which is less tight, makeup which fades by sweat, lipstick or eyeliner which is not durable, and so on.

The advertiser then shows the concept of ideal beauty, which will be obtained by consumers after using products as advertised. In this case, the advertiser makes the impression that all issues related to the appearance and condition of the skin can be easily solved. Viewed from some surveys by media to Japanese women related to their worries about their skin condition as well as a

description of ideal skin, it is known that advertiser makes use of beauty myth in marketing their products.

A website, Mynavi, surveyed 500 women in the age range of 20-50 years old related to their worries about their skin condition. The survey shows the result that women at the age of 20, 30, 40, and 50 have similar problems, namely noticeable pores on face, dry skin, acne, dull skin, sticky skin, acne scars, and black circle under eyes (Kinoshita, 2015). Furthermore, J-esthe (2016) and PRTimes (2019) surveyed 165 women (at the age range of 15-30) and 361 women (at the age range of 25-59) related to ideal skin, which they desired. The survey shows the result that perfect skin, which they want is skin, which is like that of baby, smooth, firm skin, bright skin, which is not dull, skin without spots, free of acne scars, and white skin.

Celebrity endorsement or strategy to show celebrity who is adored by many people is found in the analyzed advertisement. It is known that celebrity endorsement is culture-specific in which personality in an ad is the woman loved in Japan. Based on a survey by Oricon (2019), it is shown that Japanese women want to get faces like Kitagawa Keiko, Aragaki Yui, Ayase Haruka, and Ishihara Satomi. These celebrities are brand ambassadors in a well-known advertisement, such as KOSE (Aragaki Yui), *SK-II* (Ayase Haruka), and *Primavista* (Ishihara Satomi). In this case, the advertiser chooses a model that represents what consumers want, to be like the model shown (Cashmore, 2006, p. 167).

Based on the explanation, it is evident that beauty is used as a means to marginalize women (Wolf, 2002). Although women can express themselves, the beauty standard in society, in general, is unchanged. It is shown that women are not yet wholly able to accept their skin

condition, which naturally changes, and they seek to slow the change using beauty products. The use of cosmetics aims to cover the flaw. Besides, beauty standard as the focus in the advertisement of Japanese beauty products marginalizes women with dark skin or other skin with a particular condition.

In previous research, social wrong is as follows: 1) attractive women are more successful in work and personal life (Kaur et al., 2013); 2) materialism, in which women with white skin can marry rich men and enjoy luxurious life (Ahmed et al., 2019); 3) women without a wrinkle on the face is more attractive in the eye of men (Abdelaal & Sase, 2014). The advertisement of Japanese beauty products also discusses the issue of self-esteem in women, in which it is also shown in other ads addressed in previous research. The difference to be displayed is beauty, related to social acceptance. Women must look attractive and have a good skin condition to be accepted in society. Besides, this research finds the ideology of Western beauty, as stated in the study by Shabudin (2012), in which ideal skin is white skin. Japanese women have yellow skin. It is proven with a survey related to beauty toward Japanese women.

Through critical discourse analysis, it is expected to persuade readers not to be easily deceived by beauty standards, as shown in advertisement discourse. Message receiver should be more significant in responding advertisement since it is continuously related to a particular interest. In this case, ad persuades people to make the product sell well in the market.

4. Conclusion

Based on an analysis of 70 advertisements of Japanese beauty products using critical discourse analysis, it can be concluded as follows:

Linguistic features are vocabulary, grammar, modality, and rhetoric. Vocabularies are from adjectives, nouns, verbs, adverbs, and pronouns. Vocabularies with positive meaning are used to describe the function of the product, advantages of a product, and result from using the product. On the contrary, vocabularies with negative meanings are used to describe issues faced by women related to appearance and skin condition. Grammar serves to imply that the product has more than one function. Furthermore, modality and rhetoric are used by the advertiser to interact with consumers directly.

Strategies applied by the advertiser to manipulate consumers are puffery (exaggerating product), social proof (showing that product is popular), liking (posting a positive review by celebrity related to the product), scarcity (limiting the quantity of product), emotional appeals (playing with the emotion of consumers), and scientific evidence (showing the scientific proofs). The implementation of these strategies is expected to make the product durable in the market.

Social wrong, as reflected in the advertisement is 1) to degrade the self-esteem in women; 2) to require women to look attractive always; 3) to relate beauty with social acceptance. Advertiser relates issue which is not virtually related to manipulating consumers.

Beauty myth in Japanese women, as shown in the advertisement, is white skin, moist skin, which is nutritious, shiny skin, a smooth face without pores, and so on. Advertiser makes use of imagination or hallucination of women toward appearance and ideal skin in presenting beauty products through advertisement. Therefore, it is evident that advertisement is made by the beauty myth in society and plays a role in creating and propagating myth.

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